

RECONSTRUCTIONS: NINE MOVEMENTS FOR
SOPRANO, CHORUS, AND WIND ENSEMBLE

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Reconstructions is a nine-movement composition for solo soprano, chorus, and wind ensemble using texts from several of Emily Dickinson's poems. The soloist represents the main character in this dramatic work, and the narrative structure portrays abstract moments in this character's life.

While the narrative structure of the reconstructed fragments is important to the form of the composition, other elements are also significant. Pitch structures generated from set theoretical systems, in addition to cyclic and palindromic structures are utilized throughout. Timbre also delineates the form, as various combinations of instruments and chorus create an evolving environment in which the soloist resides.

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INTRODUCTION

Reconstructions is a nine-movement composition for solo soprano, chorus, and wind ensemble. Using texts from the poems of Emily Dickinson, the composition presents moments in the life of the main character — represented by the solo soprano. Although portions of this composition portray specific moments in this character's life, most movements are more abstract in content. As will be shown in the essay that follows, this abstract quality is the basis of Emily Dickinson's poetry.

In part, the narrative structure of the poetic fragments is important to the form of the composition, though other elements are also significant. Pitch structures generated from set theoretical systems appear throughout, and both cyclic and palindromic structures are utilized on various hierarchical levels. Timbre also delineates the form, as various combinations of instruments and chorus create an evolving environment in which the soloist resides.

BACKGROUND INFORMATION

The conception of this composition is rooted in a personal interest in the poetry of Emily Dickinson, whose seemingly simple style of writing becomes increasingly complex the further one delves into her body of work. This journey into the world of Dickinson's poetry began with a relatively simple goal: to create a composition based on an interpretation of selected Dickinson poems. After extracting over 40 poems from the complete works, further restrictions became necessary for the scope of this composition.

In the first step of this process, the selected poems were categorized based on subject matter. The subjects of many of the selected poems fit into one of five categories, which subsequently became the basis for the narrative structure of *Reconstructions* (see Table 1). Those poems which did not fit into one of these categories were discarded.

Table 1: Subject Categories for Selected Poems

Category	Subject
A	Contentment, fulfillment, love
B	Pain
C	Clock time
D	Time of day
E	Aging/Death

Although the 22 remaining poems contained one or two lines that had great appeal for musical presentation, it was not feasible to set all of these poems in their entirety. Instead of further reducing the number of poems to be used, the decision was made to use portions of the selected works. While this decision to "deconstruct" the masterpieces of Emily Dickinson was not an easy one, it proved liberating to the compositional process. By musically capturing Dickinson's literary intent with a short fragment, the essence of the complete poem (or thought contained within a particular section of the poem) remained intact. Thus, the decision to use poetic fragments was justified.

The argument for deconstructing Dickinson's poems is further justified in Alice Fulton's *Feeling as a Foreign Language: The Good Strangeness of Poetry*. The essay entitled "Her Moment of Brocade: The Reconstruction of Emily Dickinson" discusses the deconstructionist nature of Dickinson's poetry and is the basis for the title of this composition. In the first section of this essay, Fulton argues the historical position (or lack thereof) in which the male-dominated world has placed Dickinson in particular and the female poet in general. Fulton concludes the opening section with the following:

"For myself, I continue to learn from Dickinson's genius with abstraction; the manyness rather than singleness of her imagery...[Her poems] convince me of the value and possibility of delineating inner states so subtle as to be almost subconscious. Her poems prove that one can embrace complication without forfeiting the reader's pleasure."¹

The similarity between Fulton's perception of Emily Dickinson's poetry and the formal structure of *Reconstructions* is striking. The abstract nature of Dickinson's poetry is

¹Alice Fulton, *Feeling as A Foreign Language: The Good Strangeness of Poetry* (St. Paul, MN: Graywolf Press, 1999), 137.

most peculiar. As an example, the following is an extracted poetic fragment utilized in

Reconstructions:

Oh Sumptuous moment
Slower go
That I may gloat on thee —
'Twill never be the same to starve
Now I abundance see — ²

As Fulton states, the "genius of abstraction" is apparent. Dickinson never tells us what she intended by the phrase "sumptuous moment." Therefore, her poetry immediately becomes personal. The reader must determine for him/herself what is meant by this phrase, and the poem therefore has an infinite number of meanings, all similar in content, but also very unique due to the subtle differences of individual interpretation.

The last section of Fulton's essay deals more directly with a single Dickinson poem, "It would never be Common —." Here Fulton discusses Dickinson's use of the dash, and once again, the parallel between Fulton's arguments and the structure of *Reconstructions* is noteworthy. Fulton's analysis begins as follows: "Almost every line can be reconstructed in several ways, allowing for many variant meanings and a high level of reader involvement."³ She continues by conceding that this involvement is necessary for developing an understanding of all literary texts, but with Dickinson the process becomes exaggerated. Dickinson's use of the dash further propels this argument, and its prominence in the poet's literary style is demonstrated by its appearance in her personal letters. In one such letter, the salutation is nothing but a dash, subsequently explained by Dickinson as follows: "That is'nt [*sic*] an empty blank where I began — it is so full of affection that you cant [*sic*] see any — that's all."⁴

²Thomas H. Johnson, ed., *The Complete Poems of Emily Dickinson* (Boston: Little, Brown, and Co., 1960), 504.

³Fulton, 150.

⁴Thomas H. Johnson, ed., *The Letters of Emily Dickinson, Volume 1* (Cambridge: Harvard University Press, 1958), 90.

Thus, the power of the dash, as stated by Dickinson herself, is clear. By necessity, the reader must create his/her own interpretation of each dash, and therefore of each poem. This interpretation is subsequently dependent upon the uniqueness of his/her life experience. Likewise, the uniqueness of interpretation, resulting from Dickinson's "genius with abstraction," is vital to the reconstruction of the poetic fragments used in this composition.

After extracting fragments from the aforementioned collection of poems, various combinations were explored. It was quickly discovered that many of these fragments have different meanings depending upon the context. As a result, the framework of *Reconstructions* became more clearly defined, and includes both narrative and cyclic structures. The narrative structure is presented by the solo soprano, who is considered the main character in the unfolding of events. This narrative is that of an abstract journey through life, beginning at a time before human existence and ending in the afterlife. During this journey, some of the texts recur, each time in a different textual and musical context based on life experience. These recurring texts create the cyclic structure of the work.

The texts of the chorus are similarly fragmented and reconstructed. These texts present more abstract concepts and are primarily used to provide an additional context for understanding the soloist's narrative. In keeping with Dickinson's literary intent, the abstract combinations of solo and choral texts necessitate an active role in interpreting the musical ideas presented in *Reconstructions*.

PITCH MATERIALS

While *Reconstructions* is by no means a serial composition, set theoretical concepts played a significant role in the realization of pitch materials. The exploration of melodic constructions for the opening section of the first movement resulted in the basic melodic idea employed in the three-piccolo texture of the first 24 measures. This idea, first heard in measure four (see Example 1), was subsequently analyzed for pitch material. The hexachord

contained within it (see Figure 1) is the basis for all musical material representing Category A texts.

Example 1: Mvmt. I, mm. 4, Piccolo 1

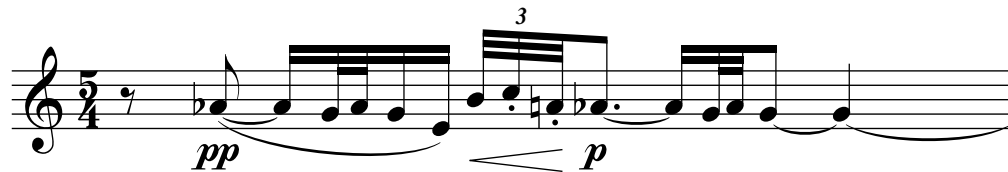


Figure 1: Category A Hexachord



The hexachord for Category B texts is the combinatorial complement for the Category A hexachord (see Figure 2). The equivalent prime forms of these hexachords represents the comparable abilities of love and pain to control the human spirit. As will be shown later in the essay, the contrasting aspects of love and pain are manifested through means other than the hexachords upon which they are based.

Hexachords for text categories C (clock time) and E (aging/death) are similarly treated (see Figure 3). The Category C hexachord is a reduction of the harmony first heard in the 26th measure of the first movement. This harmony, which can be found in its entirety in the piano and timpani (see Example 2), simultaneously represents the tolling of a clock and contains melodic material for Category C texts. The complement for the Category C hexachord is used for Category E texts. Although the hexachords are not combinatorial, the interval vectors of their prime forms (Category C: 1 2 3 2 1 3; Category E: 1 3 2 1 2 3) are similar in content. Variation in pitch class content is indicated by the use of white noteheads in Figure 3.

Figure 2: Category A and B Hexachords: Original and Prime Forms

Figure 2 displays musical notation for Category A and B Hexachords in both Original and Prime forms. The notation is presented in two rows, each with two staves. The top row shows the Original Form, and the bottom row shows the Prime Form. Category A Hexachords are shown on the left, and Category B Hexachords are shown on the right. The notation uses a treble clef and a key signature of one sharp (F#).

Category A Hexachord: Original Form: A sequence of six notes: C4, D4, E4, F#4, G4, A4.

Category B Hexachord: Original Form: A sequence of six notes: C#4, D4, E4, F#4, G4, A4.

Category A Hexachord: Prime Form: A sequence of six notes: C#4, D4, E4, F#4, G4, A4.

Category B Hexachord: Prime Form: A sequence of six notes: C4, D4, E4, F#4, G4, A4.

Figure 3: Category C and E Hexachords: Original and Prime Forms

Figure 3 displays musical notation for Category C and E Hexachords in both Original and Prime forms. The notation is presented in two rows, each with two staves. The top row shows the Original Form, and the bottom row shows the Prime Form. Category C Hexachords are shown on the left, and Category E Hexachords are shown on the right. The notation uses a treble clef and a key signature of one sharp (F#).

Category C Hexachord: Original Form: A sequence of six notes: C4, D4, E4, F#4, G4, A4.

Category E Hexachord: Original Form: A sequence of six notes: C#4, D4, E4, F#4, G4, A4.

Category C Hexachord: Prime Form: A sequence of six notes: C#4, D4, E4, F#4, G4, A4.

Category E Hexachord: Prime Form: A sequence of six notes: C4, D4, E4, F#4, G4, A4.

Example 2: Mvmt. I, mm. 26

Example 2: Mvmt. I, mm. 26. The notation shows the Piano and Timpani parts. The Piano part is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The Timpani part is written in a single staff with a bass clef and a common time signature (C). The Piano part features a series of chords and single notes, with a forte (f) dynamic marking. The Timpani part features a series of single notes and chords, with a forte (f) dynamic marking. The notation includes various musical symbols such as accidentals, dynamics, and articulation marks.

Texts utilizing Category D subjects (time of day) are treated with greater flexibility than the other four categories of texts. The various times of day included in this category, combined with the various interpretations of these texts, require greater freedom in their musical presentation. Therefore, rather than use a single hexachord, Category D subjects freely borrow material from the hexachords representing Categories A, B, C, and E.

In summary, background details for pitch content utilize set theoretical principles. However, the environment in which pitch materials unfold does not adhere strictly to procedures common to set theory. The hexachords functioned primarily to generate melodic and harmonic pitch structures appropriate for setting a particular section of text or representing its subject matter. As part of the process of composing this work, strict pitch environments were explored, and some of the resulting ideas are used in *Reconstructions*. These concepts will be discussed later in reference to their relationship to the unfolding of the narrative.

FORM AND STRUCTURE

Using a narrative text in a musical composition often presents restrictions on form and structure because the composer is obligated to adhere to principles found in the chosen text. In this composition, however, reconstructing the text itself meant freedom to restructure the form in which the text is presented. To keep the reconstructed narrative intact, it was imperative that abstract formal principles work in conjunction with the unfolding of events. These abstract structural concepts were easily incorporated into the design of *Reconstructions*, which simultaneously includes narrative, cyclic, and palindromic structures on various hierarchical levels. To begin a discussion on these structural principles, Table 2 shows the subject categories of the texts presented by the soloist and chorus in each movement. Letters indicate text subjects as previously discussed. Letter and number combinations refer to specific texts used in each section of the composition (see Appendix

B for a categorized list of texts). The parenthetical "A" in the last movement indicates the use of musical material created from the Category A hexachord in the absence of a text from that category.

Table 2: Musical Structure Indicated by Text Category

	I	II	III	IV	V	VI	VII	VIII	IX
Chorus	A1 C1	C2 B1	B2	D5 B1 AB	B1	A2 D5	E1 C1	E3 E5	C3 C4
Soprano	D1	D2 A2	D3 D4	B1 C1 BA	B3	A2 D4	B1 E2	E4 E3 D1	E6 D2 C4
								(A)——	

As previously mentioned, timbral limitations further delineate the structure of *Reconstructions*. Table 3 shows the division of the ensemble into the five text subject categories. Although there are deviations from Table 3 in the employment of timbre throughout the composition, the conceptual idea remains intact. For example, the opening section of the first movement is a setting of text from Category A (love). However, low woodwinds, which are not listed as a member of the timbral palette for Category A texts, accompany the male voices measures 17-24. Nevertheless, the primary sources for melodic material, as well as the initial texture of the opening measures, are consistent with the timbral divisions indicated for Category A in Table 3.

Table 3: Instrumentation by Text Category

Category	Instrumentation
A	High winds, harp, piano
B	Tutti
C	Percussion
D	as suited to the particular text
E	Low winds

The cyclic structures of the composition are shown in Tables 4-6. As an example, the treatment of text from Category A occurs in movements I, II, IV, and VI, in addition to the musical reference in Movement IX (see Table 4). Further, the text of Movement VI is from the same source as the text of Movement II. Category B texts are also cyclic, with a

progression as follows: B1, B2, B1, B1, BA, B1/B3, B1 (see Table 5). Category A, D, and B subjects cycle three times throughout the composition as indicated in Table 6. Each of these cycles ends with the Category B text "Pain — expands the Time —."

Table 4: Recurrence of Category A Texts

	I	II	III	IV	V	VI	VII	VIII	IX
Chorus	(A1) C1	C2 B1	B2	D5 B1 (AB) B1	(A2) D5	E1 C1	E3 E5	C3 C4	
Soprano	D1	D2 (A2)	D3 D4	B1 C1 BA B3	(A2) D4	B1 E2	E4 E3 D1	E6 D2 C4	(A)

Table 5: Recurrence of Category B Texts

	I	II	III	IV	V	VI	VII	VIII	IX
Chorus	A1 C1	C2 (B1) (B2)	D5 (B1) AB (B1)	A2 D5	E1 C1	E3 E5	C3 C4		
Soprano	D1	D2 A2	D3 D4	(B1) C1 (BA) (B3)	A2 D4	(B1) E2	E4 E3 D1	E6 D2 C4	(A)

Table 6: Cyclic Structure of Category A, B, and D Texts

	I	II	III	IV	V	VI	VII	VIII	IX
Chorus	(A1) C1	C2 (B1) B2	D5 B1 AB B1	(A2) D5	E1 C1	E3 E5	C3 C4		
Soprano	(D1)	(D2) (A2) (D3) (D4)	(B1) C1 BA B3	(A2) D4	(B1) E2	E4 E3 D1	E6 D2 C4	(A)	

Palindromic structures are also significant as indicated in Table 7. The first palindromic structure occurs over the first two movements [A1 C1/D1 C2/D2 A2]⁵. The second structure [C2 B1 B2 D3 D4 D5 B1 B1 C1] overlaps the first and continues from the beginning of the second movement to the middle of the fourth. The fourth structure [A2 D5 E1 C1 E3 E5 C3 D2 (A)] occurs throughout the final four movements, but is obscured by the pain motive (which interjects in Movement VII), the final clock motive at the end of the ninth movement, and the absence of a text for the final "A."

⁵With the exception of palindrome number three indicated in Table 7, the palindromic structures refer only to text subject category, not to specific text fragments. Fragment numbers (e.g., A1) are provided as a point of reference in the table.

Table 7: Symmetric Structures

	I		II		III	IV ₃			V	VI ₄		VII	VIII	IX						
Chorus	A1	C1	C2	B1	B2	D5	B1	AB	B1	A2	D5	E1	C1	E3	E5	C3	C4			
Soprano		D1	D2	A2	D3	D4	B1	C1	BA	B3	A2	D4	B1	E2	E4	E3	D1	E6	D2	C4
	1		2														(A)			

The third palindromic structure [B1 AB/BA B1] is particularly significant as the central portion of the entire composition. The center of symmetry, indicated by "AB," is text which was interpreted simultaneously under both Categories A (contentment, fulfillment, love) and B (pain). This text is provided below, and its significance will be discussed in greater detail later.

How happy I was if I could forget
to remember how sad I am⁶

Although palindromic structures are embedded within the framework of the composition, other subjects which are either alternately or simultaneously presented obscure these structures. The recurrence of timbral and melodic constructions keep these palindromic and cyclic structures intact while the narrative of the text propels the drama.

NARRATIVE STRUCTURE

Movement I

As indicated by the opening line of choral text (see Table 8), Movement I begins at a point before human life itself. In keeping with the limitations shown in Table 3, the timbre primarily consists of woodwinds and harp. The addition of the piano, xylophone, and vibraphone foreshadows the striking of the clock in the next section while adding resonance to an otherwise relatively dry timbral palette.

As discussed earlier, the opening piccolo statement is the germ from which the Category A hexachord was created. It is also the material from which the texture of the three

⁶Johnson, "Complete Poems," 425.

piccolos was generated (mm. 7-26). With the pick-up to measure five, Piccolo 2 answers Piccolo 1 using a transposition of the first three notes of the hexachord (see Example 3). These three extra notes, when added to the original six, create the melodic material for the piccolo texture of the opening section (see Example 4).

Table 8: Movement I Text⁷

Chorus	Soprano
Love — More previous — than Life	
The Clock strikes one that just struck two	Will there really be a "Morning"?
Some Schism in the Sum —	Is there such a thing as "Day"?
A vagabond for Genesis	Could I see it from the mountains
Has wrecked the Pendulum —	If I were as tall as they?
	Oh some Wise Man from the skies!
	Please to tell a little Pilgrim
	Where the place called Morning lies!

Example 3: Mvmt. I, mm. 4-5

Example 4: Mvmt. I, mm. 7

⁷Ibid., 49-50, 434, 651.

While the piccolo texture focuses on the first three pitches of the Category A hexachord, the melodic construction of the opening oboe solo focuses on the last three pitches (See Example 5). In measures 10-13, the oboe, rather than continuing to use the original hexachord of the piccolo texture, utilizes a reordered inversion and transposition. This new hexachord shares two pitch classes (A and C) with the original (see Figure 4).

Example 5: Mvmt. I, mm. 8, Oboe

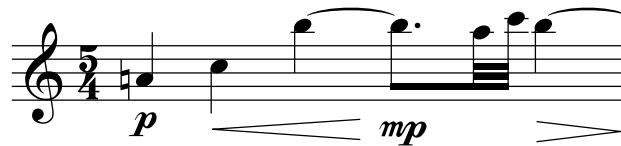
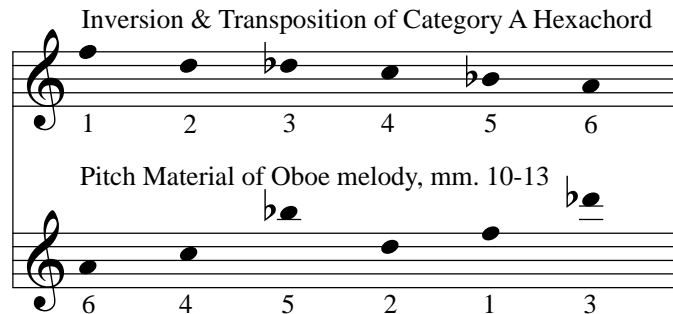


Figure 4: Mvmt. I, mm. 10-13



The choral passage of the opening section of the first movement is similarly treated. The pitch material of the sopranos' and altos' entrance in measure 15 is identical to the first three pitches of the piccolo statement (see Example 6). By contrast, the entrance of the tenors and basses in measure eleven (see Example 7) focuses on the transformed pitches of the oboe melody (mm. 11-13). The text of the opening section indicates that human life, with its perception of time and linear motion, has not yet begun; therefore, the opening section is harmonically static. Within this static atmosphere, however, there is a gradual thickening of the texture as the movement progresses.

Example 6: Mvmt. I, mm. 15

Soprano 1

p

Love

Soprano 2

Alto 1

p

Love

Alto 2

p

Love

Example 7: Mvmt. I, mm. 17

Tenor 1

p

Love

Tenor 2

Bass 1

p

Love

Bass 2

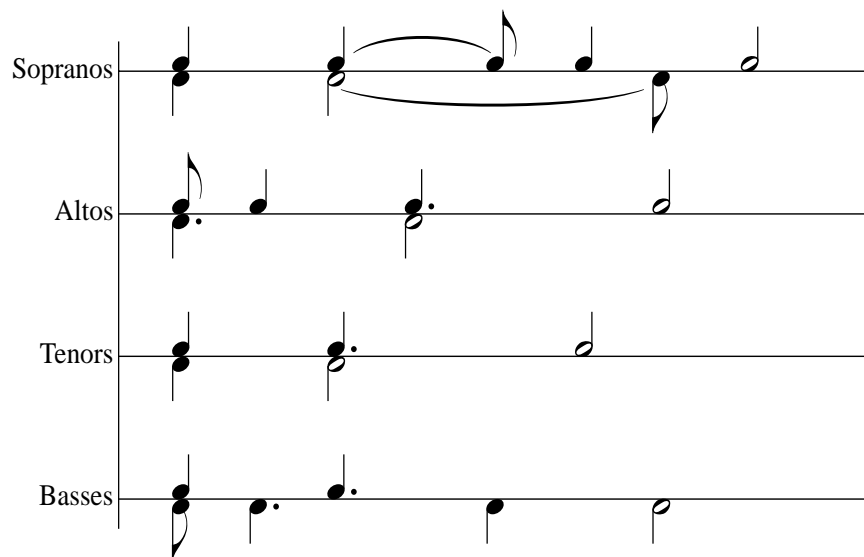
p

Love

The entrance of the percussive timbre in measure 26 begins the second section, dealing with clock time (Category B). The rhythm of the percussion is a direct interpretation of the line of text "The Clock strikes one that just struck two," indicating the backward flow of time (see Example 2). In the twelve measures that follow, the percussive timbre gradually breaks apart, foreshadowing the text "...has wrecked the Pendulum" (mm. 46).

Meanwhile, the chorus gradually enters in measures 26-31 with the text "The Clock strikes one..." Although the beat remains constant, the delineation of a pulse (and therefore the forward progression of time) is skewed by the thickness of the vocal timbre and the rhythmic ambiguity of the subsequent vocal entrances. To achieve this effect, each voice was assigned a different rhythmic pattern, which repeats in measures 26-38 (see Figure 5). Beginning in measure 30, a vocal inflection was added to each line on the word "one." This inflection takes the form of an added sixteenth note, resulting in a series of irregular pulses which reinforces the ambiguity of the overall texture.

Figure 5: Mvmt. I, mm. 26-38: Rhythmic Patterns



After a brief interruption in measure 38, the choral texture returns and gradually thickens to measure 45, where the next line of text, "A vagabond for Genesis," takes on a strikingly rhythmic quality in the sopranos and altos. This increasingly agitated texture leads into the unmetered measure 46, where each individual member of the soprano and alto sections completes the line of text, "has wrecked the Pendulum," resulting in a dense contrapuntal texture (see Example 8). The sense of a regular rhythmic pulse and the concept of time is once again shattered. This marks the end of the choral texture for the remainder of the opening movement.

Example 8: Mvmt. I, mm. 46

The image displays a musical score for four vocal parts: Soprano 1, Soprano 2, Alto 1, and Alto 2. Each part is written on a single staff with a treble clef and a key signature of one sharp (F#). The music is marked with a forte *f* dynamic. The lyrics for all parts are "wrecked the Pen - du - lum". The notation shows a dense contrapuntal texture where each voice part has a unique melodic line, with notes often beamed together and slurs indicating phrasing. The text "wrecked the Pen - du - lum" is written below the staves, with hyphens under "Pen" and "lum" to indicate syllable placement across notes.

While the text of the chorus gradually unfolds from measures 26-46, the soloist poses the question "Will there really be a 'Morning'?" The term "morning" in this movement is

understood as the beginning of human existence, and the movement ends with the soloist's plea as follows:

Oh some Wise Man from the skies!
Please to tell a little Pilgrim
Where the place called Morning lies!⁸

In this interpretation of the text, human life has not yet begun. This is musically represented by the pitch material that closes the movement. Beginning with the A^b in measure 51 (on the second syllable of the word "little"), the melodic line continues with an augmented presentation of the pitch material of the piccolo pattern from the opening section of the movement (see Example 9). The original piccolo texture returns in the final two measures, although performed this time by three flutes. The opening piano, vibraphone, and xylophone texture also returns as the first movement comes to a close, once again representing the non-linear nature of time that characterizes this movement.

Example 9: Mvmt. I, mm. 51

Soprano

lit - tle Pil - grim Where the place

Movement II

In the second movement, the first section of text for both the soprano and chorus continues the metaphor of the first movement ("Will there really be a 'Morning'?") (see Table 9). The rhythm of the opening seven measures indicates the continuing static nature of time. When the soprano completes her opening statement with "And I stood up — and

⁸Ibid., 49-50.

lived —," an abrupt change of tempo, followed by the ostinato pattern in the double reeds in measure 12, represents the entrance into human existence.

Table 9: Movement II Text⁹

Chorus	Soprano
The Day came slow — till five o'clock — Then sprang	The Morning — fluttered — staggered — felt feebly — for Her Crown — Then Sunrise kissed my Chrysalis — And I stood up — and lived —
Pain — expands the Time — It cannot recollect When it begun	Oh Sumptuous moment Slower go That I may gloat on thee

In the second section of the movement, the soprano sings of an unspecified "sumptuous moment" (mm. 18-39). The melodic line for this statement is derived from the Category A hexachord, which is taken from portions of the oboe melody in the first movement (mm. 12-14). The text "Oh Sumptuous moment" uses pitch material from measure 14 in the oboe melody, while "Slower go that I may gloat on thee" uses the pitch collection from measures 11 and 12 (see Example 10). These new pitch collections are in retrograde form, with one adjustment in pitch. This adjustment is indicated in Example 10 by the use of open note heads (C in the oboe melody adjusted to F# in the soprano). While the soprano's melodic line unfolds, the chorus repeats the opening gesture ("The Day came slow...") as a background texture. In measure 21 (see Example 11), the trombones enter, foreshadowing the next line of choral text ("Pain — expands the Time —").

The reference in this section of the movement is to the overpowering nature of pain. In this instance, pain is realized in the form of a throbbing ache of increasing intensity. Using the Category B hexachord, it begins as a small throb with the trombones (mm. 21), lasting less than two beats. By measure 34, horns, trumpets, saxophones, clarinets, and flutes have been added to the throbbing texture, which now lasts almost five beats. Beginning with the trombone entrance in measure 40, the throbbing rhythms in the brass are augmented so that

⁹Ibid., 106, 143, 294, 323, 452, 505.

each overlapping pulse lasts at least eight beats (see Example 12). As the brass pulses become more temporally spaced, they ultimately come together in measure 55, where the chorus reiterates the text "Pain — expands the Time —" to close the movement.

Example 10: Mvmt. I, mm. 12-14, and Mvmt. II, mm. 18-39

Oboe

Mvmt. I: mm. 11-14

p

3

Soprano

Mvmt. II: mm. 18-39

Oh Sump-tu-ous mo - ment Slow-er go that I may gloat on thee

Example 11: Mvmt. II, mm. 21, Trombones

Plunger

3

pp *p*

Plunger

3

pp *p*

Structurally, the number five, which appears in the opening line of choral text, is significant throughout the second movement. In the opening section (mm. 1-7), the chimes are heard five times in correspondence with the text of the chorus. They reappear during the repetition of the opening choral statement in measures 13-46. This time, however, the duration between each iteration of the chimes is longer, representing the perceived ability of pain to "expand time."

Example 12: Mvmt. II, mm. 39-41

40

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

Tpt. 1-2

Tpt. 3-4

Hrn. 1-3

Hrn. 2-4

Tbn. 1-2

B. Tbn.

p

f

tr

mp

pp

The rhythm of the opening choral statement, which consists of five syllables, was also influenced by the number five. Each syllable of the text has a duration of five sixteenth notes (see Example 13), and when the text is repeated in the faster tempo (mm. 18-32), this pulse is augmented. Pitch material of the opening choral statement was also influenced by the number five. The Alto 1 line is a direct statement of the Category C hexachord at T5, as is the cadential chord found on the second beat of the sixth measure (see Example 13).

The number five is also significant to the five-note pain motive in the trombones (see Example 11), and the five different strands of musical material used in the middle of the movement (e.g., mm. 29-30). The soprano melody, along with the counter melody of the flutes, consists of material based on the Category A hexachord of the opening movement. The pain motive occurs in the low brass and saxophones. Meanwhile, the chorus reiterates the gradual approach of "day," and the chimes continue the chiming of the clock. The ostinato in the double-reeds rounds out the texture, but in the end, the pain motive is predominant.

Example 13: Mvmt. II, mm. 4-6, Altos, Tenors, Basses

Category C Hexachord, T5

The Day came slow till five o' clock

The Day came slow till five o' clock

The Day came slow till five o' clock

The Day came slow till five o' clock

The Day came slow till five o' clock

The Day came slow till five o' clock

Category C Hexachord, T5

Movement III

After the throbbing close of the second movement, the third finds the soprano attempting to escape from the reality of her existence. While the chorus continues the "pain" concept from the last movement — albeit in a more subdued environment — the soprano, in a state of defeat, has retreated to her room. Pleading for "a picture of the sun," she knows that it is not possible for her to experience it in the world which surrounds her (see Table 10). With this picture, at least she would be able to "...make believe I'm getting warm when others call it 'Day'!" Thus, the soprano has resigned herself to her belief that there is no escape from the pain she is experiencing. Her only hope is to construct a fantasy world in which she can escape. In the second section of the text ("Let me not mar..."), she achieves this, at least for the moment.

Table 10: Movement III Text¹

Chorus	Soprano
Pain contracts — the Time — It has no future — but itself — Its Infinite contain its Past — enlightened to perceive New Periods — of Pain	Make me a picture of the sun — So I can hang it in my room — And make believe I'm getting warm when others call it "Day"!
	Let me not mar that perfect Dream By an Auroral stain But so adjust my daily Night That it will come again.

Structurally, the opposing natures of the texts of the soloist and chorus provide a framework for the unfolding of the musical material. While the chorus continues with the "pain" theme to measure 15, the soprano temporarily achieves her escape. Here the Category B motive of the chorus gives way to the solo lines of the trombone, baritone saxophone, and bass clarinet which accompany the soloist. These instrumental solo lines are melodic quotes and derivations of the soprano's melodic line in the second movement which sets the text "Oh Sumptuous moment, slower go..." (mm. 18-39).

¹Ibid., 89, 323-4, 452, 578.

Another important structural element of this movement is the setting of "Pain contracts — the Time —." There are two ways in which this statement has been interpreted, based on two definitions of the word "contracts." One definition refers to a "reduction in size, shrinking, or drawing together."² This is musically demonstrated in three ways. First, the rhythmic material of the opening low brass statement is slightly contracted in the choral response. The low brass rhythm consists of eighth notes, while the chorus uses eighth-note quintuplets (see Example 14).

Example 14: Mvmt. III, mm. 1-2

The musical score for Example 14, Mvmt. III, mm. 1-2, features the following instruments and parts:

- Euphonium 1**: Bass clef, playing eighth notes.
- Euphonium 2**: Bass clef, playing eighth notes.
- Tuba 1**: Bass clef, playing eighth notes.
- Tuba 2**: Bass clef, playing eighth notes.
- Soprano**: Treble clef, marked $\frac{5}{4} = 69$.
- Soprano 1**: Treble clef, singing the vocal line.
- Soprano 2**: Treble clef, singing the vocal line.
- Alto**: Treble clef, singing the vocal line.
- Tenor**: Treble clef, singing the vocal line.
- Bass**: Bass clef, singing the vocal line.

The lyrics "Pain con - tracts the time" are written below the vocal staves. The score includes a large "5" and "4" indicating the time signature, and a "p" (piano) dynamic marking.

The second method utilized for demonstrating the shrinking of temporal space is the distance between the entrances of the low brass and chorus. In the opening measure, there

²Jess Stein, ed., *The Random House Dictionary of the English Language*, unabridged ed. (New York: Random House, 1979), 317.

are three quarter notes that separate these entrances (see Example 14). In the third and fourth measures, this has been reduced to three eighth notes. Measure six further reduces the duration between their initial attacks to one quarter note, and finally in the fourteenth measure, the low brass and choral statements enter simultaneously (see Example 15). Thus, the total duration required for sounding both the low brass and choral statements is gradually reduced from six beats to two.

Example 15: Mvmt. III, mm. 14, Euph., Tuba, Chorus

The musical score for Example 15 consists of several staves. The top four staves are for Euphonium (Euph.) and Tuba, each marked with a forte (*f*) dynamic. The bottom staves are for the Chorus, with lyrics written below the notes. The lyrics are: "Day", "Let", "Pain con-tracts the time", "Pain con-tracts the time", "Pain con-tracts the time", and "Pain con-tracts the time". The score shows a gradual reduction in rhythmic duration for the low brass and chorus, with notes becoming shorter and more closely spaced in later measures. A tempo marking of $\bullet = 56$ is present, along with a piano (*p*) dynamic marking.

Measure 14 also illustrates the third method for representing a shrinking of temporal space. This is accomplished by reducing the rhythmic durations of the low brass and chorus from eighth to sixteenth notes for this text's final appearance in this movement.

The other definition of "contracts" which influenced the structure of this movement is "to acquire."³ As discussed earlier with regard to Alice Fulton's writings on the deconstructionist perspective of Emily Dickinson's poetry, the very nature of many of Dickinson's works have multiple meanings based on the perspective of the reader. And although the intended definition of "contracts" may at first seem clear when this line of text is considered in relationship to an earlier statement in the poem, "Pain — expands — the Time —," the dual nature of the term "contracts" is unavoidable after removing it from its context.

Therefore, the ability of pain to acquire or take control of time is also of structural importance to the realization of this movement. Whenever the pain motive enters, it is in a strict tempo with a regular pulse (eighth notes, eighth-note quintuplets, or sixteenth notes). By contrast, the majority of the movement which deals with the fantasy world of the soprano is in free, unmetered notation; the only exception to this rule occurs in the final six measures. In this section, meter is used primarily as a tool for coordinating the various combinations of soloist and instrumentalists. However, the appearance of an eighth-note pulse in the soloist's statement in measure 15 makes reference to the world from which she is trying to escape.

Movement IV

The fourth movement marks the soloist's return to her painful reality, as indicated by the opening choral line, "Slow — Night — that must be watched away —." The reference to "night" continues from the soprano's text in Movement IV (see Table 11). The gradual return to reality indicated by the choral text is demonstrated by the opening gesture of the voices, where the word "slow" takes several seconds to unfold (see Example 16).

³Ibid.

Table 11: Movement IV Text⁴

Chorus	Soprano
Slow — Night — that must be watched away — As Grains upon a shore — Too imperceptible to note — Till it be night — no more —	Pain — expands the Time — Ages coil within The minute Circumference Of a single Brain
Pain — expands the Time — It cannot recollect When it begun —	The Clock strikes one that just struck two Some Schism in the Sum — A vagabond for Genesis Has wrecked the Pendulum —
<i>Am I sad — how — remember to forget — could I — if — was I happy —</i>	How happy I was if I could forget To remember how sad I am

Example 16: Mvmt. IV, mm. 1, Chorus (SSAATTBB)

In comparison to earlier movements, the context of the word "pain" has changed. While in Movement II pain had an incessantly throbbing character, the pain in this movement is much more acute. This is indicated by the brief outbursts of the soloist in the opening section (see Example 17). As this section progresses, the soprano ultimately resigns to reality with the softly sung "of a single Brain." This resignation is met with a

⁴Johnson, "Complete Poems," 226-7, 323, 425, 452, 651.

sudden interruption by the female voices reiterating "Pain — expands the Time —," accompanied by the brass section. The affect of pain on the psyche of the soloist now is more intense as she frantically declaims "The Clock strikes one that just struck two." It has become so overpowering that her sense of time has been obliterated. As she finishes wildly with "...has wrecked the Pendulum," the wind ensemble makes one more painful gesture before finally subsiding.

Example 17: Mvmt. IV, mm. 1, Soprano



Except for the pedal point in the harp, the closing section of this movement features only the soloist and choir. This is the central section of the entire composition, and, beginning with measure 22, is a palindromic construction with regard to both pitch and rhythm. Further, the text of the chorus is a retrograde presentation of the soloist's text. The backward nature of time in this movement, in combination with the different verb tenses in the text, suggested the construction of this section. In a brief fourteen-word poem, Emily Dickinson manages to present three different states of being in the past, future, and present tenses, respectively ("I was," "I could," and "I am"). Thus, the perspective of the reader of this poem very quickly changes from one word or group of words to the next.

The change of character between the central phrase, "...forget to remember...", and its retrograde, "...remember to forget...", initially prompted the exploration into setting the text both forward and backward. This concept became even more intriguing when considered with the change in interpretation of the fragments stated above. In their retrograde forms, they become interrogatory in nature ("was I," "could I," and "am I"). The result is a musical gesture which presents not only the defeatist nature of the text (when read as it appears in its original form), the conflicting nature of time which occurs throughout the composition, and

the battered psyche of the soloist at this moment in the narrative unfolding of events, but also a childlike inquisitive nature representing the soloist's confusion with time, love, and pain.

Movement V

In the fifth movement, pain is once again at the forefront. However, this movement deals with the cessation of the soprano's anguish (see Table 12). As suggested by the text, there are three significant concepts with regard to the structure of this movement: 1) the very gradual disappearance of the soloist's pain, 2) the retrospective nature of her awareness that the pain has subsided, and 3) the numbing nature of pain. The latter interpretation presents the possibility that the soloist has accepted her pain, and that in reality it has not disappeared from her present situation.

Table 12: Movement V Text⁵

Chorus	Soprano
Pain — expands the Time —	It ceased to hurt me, though so slow I could not feel the anguish go — But only knew by looking back — The something — had benumbed the Track —

Pertaining to the first of these concepts, the gradual cessation of pain is musically portrayed through the orchestration which supports the choral text. The movement opens with an expanded throbbing sound referring to Movement II, and here a single pulse lasts for nearly eight measures. The fortissimo entrance of the entire wind ensemble in the first measure gradually dies away as groups of instruments drop out of the texture and the melismatic passage in the chorus gradually lowers in pitch and volume. The second pulse continues in similar fashion in measure nine, although here the wind ensemble texture is reduced at a slightly faster rate. The expanded space between the second and third pulse not only allows the soloist the opportunity to present her opening lines of text, but further

⁵Ibid., 285, 452.

illustrates pain's control of time. Finally, the expansion of time is further represented through the setting of the choral text, in that each pulse in this movement deals with only one or two syllables of text.

The second concept (realizing the absence of pain through retrospection) deals with the skewed nature of time that occurs throughout this composition. Looking backward in time is represented by two different levels of symmetry in the melodic line of the soprano. With regard to rhythm, measures 29-33 are symmetric around the midpoint of measure 31, after the completion of the text, "but only knew by looking back" (see Example 18).

Example 18: Mvmt. V, mm. 29-33, Soprano



The pitch material is also symmetric with regard to the hexachords that outline the melodic line of the soprano (see Figure 6). The first half of the text (mm. 13-19) utilizes the Category B hexachord at three different levels of transposition (T0, T4, and T8), each with the following pitch order: [4 5 3 6 1 2]. In the second half of the text (mm. 29-33), the hexachords begin a half-step lower (T11), and proceed through two additional levels of transposition by subtracting four (T11, T7, T3). Further, the pitch ordering [2 1 6 3 5 4] has been reversed.

The third and final interpretation is the numbing aspect of pain. Given this perspective, the presence of pain has not been altered, only the soloist's perception of it. This aspect of pain is musically represented in two ways. First, the concept of numbing is represented by the blurred melismatic textures of the chorus in each outburst. These textures are devoid of a single dominating line. Thus, the mind is numbed by the overall texture, which gradually subsides. Second, the idea that pain is still present in the world of the soloist is represented by the melodic line given to the french horn, in reference to the acute pain felt in the fourth

movement. Although the french horn's first entrance in measure 20 is presented fortissimo by the entire section, its final statement in measures 32-34 is performed by a single stopped horn (see Example 19).

Figure 6: Mvmt. V, mm. 13-33

Category B Hexachords: [4 5 3 6 1 2] ordering (mm. 13-19)

T0 T4 T8

Category B Hexachords: [2 1 6 3 5 4] ordering (mm. 29-33)

T11 T7 T3

Example 19: Mvmt. V, mm. 32-34, French Horn

solo

p *pp*

Movement VI

The sixth movement marks the return of the soloist to the ideal world which she longed for in Movement III. However, rather than having her fantasy world obliterated by pain as in the earlier setting, she is allowed to dwell within this "sumptuous moment" (see Table 13). In terms of the narrative structure of the composition, this is one of the four movements dealing with the soprano's existence that does not incorporate pain into the musical presentation. These include the opening movement, which focuses on time before life begins, and the final two movements, which focus on death and the afterlife.

Table 13: Mvmt. VI Text⁶

Chorus	Soprano
Oh Sumptuous moment Slower go	Oh Sumptuous moment Slower go That I may gloat on thee — 'Twill never be the same to starve Now I abundance see —
Slow — Night — that must be watched away — As Grains upon a shore — Too imperceptible to note — Till it be night — no more —	Let me not mar that perfect Dream By an Auroral stain But so adjust my daily Night That it will come again.

The music in this movement primarily consists of recycled materials from previous settings of Category A texts. The opening timbre immediately recalls the beginning of the composition, where piccolo, harp, and piano textures dominated. Beginning in measure two, the piccolo and E^b Clarinet softly restate the melodic material of the oboe in the opening movement (mm. 8). The melodic material of the piano (see Example 20, right hand) is also a quote from the earlier movement, specifically the piccolo statement in measure four.

The soprano quotes both melodic material and text from Movement II, but this time more of the original poem is presented. Although the melodic line begins with material from the earlier presentation, the additional two lines of text take the melodic structure in a "new" direction using recycled material from the first movement. With the statement "Now I abundance see," the soprano recalls both the opening melodic statement of the piccolo in the first two measures of Movement I and the first three notes of the oboe melody previously discussed (see Figure 7).

The second half of the text sung by the soprano ("Let me not mar...") is also material which returns from an earlier movement. The melodic construction is similar to the original statement in Movement III, although the musical context within which it is understood is different. In the third movement the soloist was accompanied by individual lines in the trombone, baritone saxophone, and bass clarinet. In this instance, the double-reed accompaniment restates the choral texture from earlier in the sixth movement (mm. 6-8).

⁶Ibid., 226-7, 505, 578.

Figure 7: Mvmt. VI, mm. 19-21

Mvmt. VI melodic construction, soprano, mm. 19-21.

Piccolo motive from Mvmt. I, mm. 2-3 Oboe motive from Mvmt. I, mm. 8

Now I a - - - bun - - - dance see

The tenors and basses enter in measure 14 with the text "Slow — Night — that must be watched away —." Although musically it recalls the third movement, conceptually it foreshadows the seventh, indicating that this "sumptuous moment" must pass, and that the soprano will once again experience pain. The slow passage of time indicated in the soprano and choral texts is also noteworthy. Initially presented in eighth notes by the repetitive octave pattern of the harp, piano, and crotales (see Example 20), it is gradually augmented to dotted half notes in measures 19-21. The stretching of time is indicative of the soprano's ability to temporarily reside within this sumptuous moment and lose track of the temporal world which she inhabits.

Example 20: Mvmt. VI, mm. 1

Piano *pp*

Crotales *pp*

Harp *pp*

Movement VII

The seventh movement marks the return of pain to the soprano and choral texts (see Table 14). However, the context in this movement is a more mature and accepting view of pain as suggested by the text "'Twas the old — road — through pain —." The straightforward rhythmic ostinato which opens the movement (see Example 21), combined with the soprano's quiet interjections beginning in measure six (see Example 22), represent this change in character. Although each iteration by the soloist builds from the previous statement, her melodic line is interrupted in measure 39, just as it is about to build to the climactic passage.

Table 14: Movement VII Text⁷

Chorus	Soprano
'Twas the old — road — through pain — That unfrequented — one — With many a turn — and thorn — That stops — at Heaven —	Pain — expands the Time — It cannot recollect When it begun —
The clock strikes one that just struck two Some Schism in the Sum — A vagabond for Genesis Has wrecked the Pendulum —	To die — takes just a little while — They say it doesn't hurt — It's only fainter — by degrees — And then — it's out of sight

Example 21: Mvmt. VII, mm. 1-4

[illegible]

Example 22: Mvmt. VII, mm. 6-7

Sop.  *p*
Pain ex - pands the time

⁷Ibid., 116-7, 163, 323, 452, 651.

In keeping with the concept of pain expanding time, the musical setting once again demonstrates the power of this emotion. This time, the expansion begins in measure 22, where the altos join the basses in restating the choral theme (see Example 23). However, the rhythmic values of the altos have been augmented. The augmentation of the ostinato pattern continues with the next repetition of the text (see Example 24). While the second basses continue with the ostinato figure, the second altos reiterate the augmented passage from their previous statement. This texture is thickened by additional augmentations in the first alto and bass voices, blurring the concept of time represented by the original ostinato pattern.

Example 23: Mvmt. VII, mm. 22-24, Altos and Basses

Example 23 shows a musical setting for four voices (Soprano, Alto, Tenor, Bass) in measures 22-24 of Movement VII. The lyrics are: "Twas the old road through pain that". The music is in 4/4 time and features a melodic line with a triplet in measure 23. The dynamics are marked *mf*.

Example 24: Mvmt. VII, mm. 31-33, Altos and Basses

Example 24 shows a musical setting for four voices (Soprano, Alto, Tenor, Bass) in measures 31-33 of Movement VII. The lyrics are: "Twas the old road through pain that". The music is in 4/4 time and features a melodic line with a triplet in measure 32. The dynamics are marked *mf*.

As previously mentioned, the soprano line is interrupted in measure 39. With the choral and trumpet entrance at measure 40, the afterlife is evoked for the first time, and is musically indicated by the abrupt change in tempo and the brass fanfare. The fanfare, which utilizes melodic material from the opening oboe melody (Mvmt. I, mm. 8-9), foreshadows the soprano's upcoming death as well as material from the ninth movement.

After the fanfare is passed between trumpets, horns, and trombones, the choral entrance at measure 55 signifies an abrupt return to reality. The text ("The Clock strikes one that just struck two..."), originally heard in the first movement, indicates the backward flow of time. In Movement VII, it is representative of having one's life "flash before her eyes" in the awareness of impending death. The percussion entrance in measure 55 indicates the backward chiming of the clock, and the melodic material of the choral section is similar to the soloist's iteration of the same text in Movement IV. Set in a homophonic style without accompaniment, it emphasizes the importance of this text in the context of what is to come, and also prepares for the entrance of the wind ensemble in measure 62.

The unmetered measure which follows the choral statement, "...has wrecked the Pendulum," is a musical representation of the concept of life flashing before one's eyes. Musically, this measure is a simultaneous recapitulation of melodic material from previous movements. Table 15 indicates the initial sources for the various quotations in the ensemble.

Table 15: Movement VI, mm. 62: Quotation Sources

Instrument	Location of Original Material (Movement and measure numbers)
Piccolos and Flutes	I, mm. 7
Oboes 1 and 2, English Horn, and Bassoon 1	IV, mm. 20-21
Clarinets	II, mm. 39-40
Alto and Tenor Saxophones	II, mm. 39-40
Baritone Saxophone	II, mm. 39-40 (Eb Clarinet)
Trumpets	II, mm. 36-37
Horns	V, mm. 20-22
Trombones	II, mm. 33
Euphonium and Tuba	V, mm. 20-22 (Horn)
Piano	IV, mm. 1
Roto-Toms	II, mm. 44-46
Chimes	II, mm. 1
Xylophone and Marimba	IV, mm. 1 (Chimes)

The structural placement of the aforementioned text in this movement is also relevant given the context of the text that follows it. In the final unmetered measure, the soprano

continues with "To die — takes just a little while — They say it doesn't hurt —." The latter half of this statement is of narrative significance as the last mention of pain in the composition. Consequently, the Category B material from earlier movements was presented for the final time in one composite gesture in measure 62. After the mass of sound from the wind ensemble has died away, the soprano, in a chant-like manner, quietly sings of her impending death, an acceptance of what is to come in the next movement.

Movement VIII

Both direct and indirect references to death are made in the soprano and choral texts of Movement VIII (see Table 16). The soloist presents a very personal statement regarding her impending fate, while the opening section of the chorus makes reference to the end of day. The instrumental presentation of the opening choral text ("The Sun kept setting —") consists of a single note which expands downward to a four-note cluster in the first three measures (see Example 25). The choral answer, (mm. 3-7) and the melodic line of the soprano which sets the text "My Feet kept drowsing — drowsing still" (mm. 35-39) are similarly constructed.

In reference to the previous discussion on the deconstructionist perspective of Emily Dickinson's poetry, a similar concept is used in this movement. Alice Fulton describes Dickinson's approach in terms of removing words from the text and substituting dashes to create a more abstract meaning of the text. The treatment of the choral fragment follows in similar fashion, as the second line of text, "No Hue of Afternoon —," is never actually sung. However, the meaning behind this text is present in the unfolding of the music. In terms of the musical presentation, it was determined that setting the second line of text would draw away from the concept underlying the first. Since the descending clusters occur throughout the movement in closely related temporal space, forcing the next line of text into the music would interrupt this continuity.

Table 16: Movement VIII Text⁸

Chorus	Soprano
The Sun kept setting — setting — still No Hue of Afternoon —	Go slow, my soul, to feed thyself Upon his rare approach — Go rapid, lest Competing Death Prevail upon the Coach — Go timid, should his final eye Determine thee amiss — Go boldly — for thou paid'st his price Redemption — for a Kiss
We waited while She passed — It was a narrow time — Too jostled were Our Souls to speak At length the notice came.	My Feet kept drowsing — drowsing still 'Tis Dying — I am doing — but I'm not afraid to know —
	Will there really be a "Morning"?

Example 25: Mvmt. VIII, mm. 1-3

Two different meanings of the word "still" ("yet" and "without movement")⁹ were also important to this concept. The music simultaneously describes a personal interpretation of the two lines of text as a whole and of the two definitions of the word "still." For the definition of "still" as "yet," the line "still No Hue of Afternoon —" is musically represented by what is not presented. Nothing in the music contradicts the textual reference to the setting sun and death. The definition of "still" referring to a lack of motion is represented in the music by a cessation of rhythmic activity whenever that word is presented.

⁸Ibid., 49, 341, 497, 565.

⁹Stein, 1396.

A similar deconstructionist approach occurs in the second half of the movement, again in regard to the text of the chorus. Beginning in measure 36, the basses enter with "We waited while She passed —" (see Table 16). Their next entrance includes the last line of the stanza, "At length the notice came." The absence of the middle lines presents two separate concepts of this stanza. First, it indicates the concept of "waiting" while the soloist completes her death scene. Second, it represents the third line in the stanza, "Too jostled were Our Souls to speak." The meaning of this line is represented by removing it from the musical setting. Thus, the chorus is both waiting and silent until the next movement begins.

The text of the soprano, as previously mentioned, deals with the soloist's acceptance of and passage into death, and the final four measures (mm. 49-52) recall text from the first movement ("Will there really be a 'Morning'?"). Whereas in the first movement this was interpreted as the beginning of life itself, here the interpretation refers to the afterlife. The melodic gesture is similar to the earlier statement, although not an exact quote.

Movement IX

The text of the ninth movement opens with a reference to the cessation of time in the chorus, accompanied by a reference to death in the soprano (see Table 17). Musically, the movement begins with the chiming texture of the piano and harp, in combination with the death motive of the bassoons and a reference to the oboe melody of the first movement (see Example 26). The unmetered ninth measure indicates the cessation of time both rhythmically and harmonically, although the chiming piano and harp texture returns in the next measure.

The text "Then Sunrise kissed my Chrysalis, And I stood up and lived," returns in measure 18. Its original statement in Movement II indicated the beginning of life. In Movement IX, however, it is a metaphor for the afterlife, and is immediately followed by the brass fanfare which first appeared in Movement VII (mm. 40-54) in reference to "Heaven."

Table 17: Movement IX Text¹⁰

Chorus	Soprano
When everything that ticked — has stopped — And Space stares all around — Or Grisly frosts — first Autumn morns	A long — long Sleep — A famous — Sleep — That makes no show for Morn —
Forever at His side to walk — Forever of His fate to taste —	Then Sunrise kissed my Chrysalis And I stood up and lived Forever at His side

Example 26: Mvmt. IX, mm. 1-4

The fanfare is interrupted in measure 28 by a percussion entrance that disrupts the rhythmic energy. This refers to the previously mentioned cessation of time, but also marks the beginning of a new concept of time (i.e., eternity) which closes the work. The percussive texture (see Example 27) is repeated, as one would expect from a tolling clock. These chimes gradually become more and more temporally separated until they disappear from the texture after measure 48.

The pitch material of measures 28-48 indicates the return of the Category A hexachord. Each of the four choral entrances (see Figure 8) is a transposition of the first three pitches of the oboe melody in Movement I (mm. 12-13). The harmonic texture of this section utilizes stacked trichords in the wind ensemble. During the transition from the

¹⁰Johnson, "Complete Poems," 112, 249, 294, 326.

increasingly thick contrapuntal texture (mm. 35-45) to the static chord of measure 46, the harmonic structure reflects the aggregate of the four trichords. The resultant pitch structure [A B \flat B C C \sharp D D \sharp E] is new to the harmonic language of the work, and does not include any aggregates of the hexachords used in the construction of this composition.

Example 27: Mvmt. IX, mm. 29

Example 27: Mvmt. IX, mm. 29. The score shows a percussion ensemble with staves for Piano (Pno.), Timpani (Timp.), Bass Drum (B.D.), Snare Drum (R.T.), and Chimes. The music is marked with a forte (ff) dynamic and features a triplet of eighth notes in the piano part. A pedal point is indicated for the chimes.

Figure 8: Mvmt. IX, mm. 31-48

Figure 8: Mvmt. IX, mm. 31-48. The score shows a vocal ensemble with staves for Soprano, Alto, Bass, and Tenor. The music is marked with a forte (ff) dynamic and features a triplet of eighth notes in the soprano part. The score is divided into four sections: Bass Trichord (mm. 31-32), Alto Trichord (mm. 36), Soprano Trichord (mm. 39), and Tenor Trichord (mm. 39-40).

After the explosive percussion timbres return in measures 47-48, a brief coda concludes the work. The texture thins to soloist and chorus, with accompaniments by the horns and clarinets, respectively. The use of piano and harp in the background texture makes reference to the opening of Movement I. The three choral iterations of "Forever"

bring the movement to a close, and the temporal space gradually increases in reference to eternity.

CONCLUSION

As stated in introduction of this essay, the function of the chorus in this composition goes beyond presenting its text in conjunction with the narrative of the soprano. It also serves as a timbral extension of the environment in which the main character resides. For example, the choral writing in the closing section of the final movement, with its static harmonic atmosphere and repetitive melodic structures, adds to the texture created by the wind ensemble. This atmosphere is reminiscent of the choral writing which concludes Igor Stravinsky's *Symphony of Psalms*, where short melodic fragments repeat within a static harmonic and timbral environment.

In addition to Stravinsky, the function of timbre and the division of the ensemble into various timbral groups is reminiscent of Witold Lutoslawski's *Chain III*. As in Lutoslawski's orchestral work, the timbres in this composition are primarily homogeneous. Further, transitions between timbres or combinations of timbres create the framework around which the larger structure of *Reconstructions* is built. Finally, reference is made to the climactic section of *Chain III*, where the sense of time comes to a standstill in the only tutti section of the composition. In *Reconstructions*, the ninth movement includes a brief pause on the word "Forever," and similarly employs the full ensemble in the absence of rhythmic activity.

The large-scale structure of *Reconstructions* has as its foundation much in common with Stravinsky's *Requiem Canticles*. Both consist of nine movements and utilize juxtaposed musical events to varying degrees, either within a given movement or over the course of several movements. In *Reconstructions*, these juxtaposed events are inherent not

only to the music, but also to the deconstruction and subsequent reconstruction of Emily Dickinson's poetry.

While deconstructing the masterpieces of any literary figure is a difficult proposition, and perhaps one which would not be appropriate for most poets who have established a prominent place in literary history, the poetry of Emily Dickinson has provided the composer an opportunity to deviate from more traditional methods for setting text. The support for this approach is twofold: first, the abstract nature of Dickinson's poetry, as mentioned throughout this essay and in Fulton's discussion, is dependent upon the reader providing the full interpretation of a given poem. The reader's role is no longer passive; active participation is required to grasp the uniquely personal meaning of each poem. Likewise, in creating a composition that provides an interpretation of these poems, the composer must take a more active role in setting the text.

The second reason to support of the manner in which *Reconstructions* utilizes the various texts of Emily Dickinson is the poet's use of the dash. By fragmenting her own works, Dickinson invites the reader to pause with each incomplete, abstract thought. It also allows the poet, the reader, and — in this case — the composer the opportunity to present drastically different ideas within a confined literary and/or musical space.

Thus, the reconstruction of the many ideas contained within the various fragments employed in this composition is not inconsistent with Dickinson's method for constructing her own poetry. Because of the similarity of subject matter within many of the fragments used in this composition, a unique line of thought is created. This new conception is consistent with Dickinson's style of writing and the various ideas presented in many of her works. In some instances, it is difficult to discern where one fragment ends and another begins. These fragmented ideas, combined to create the whole, are the essence of the poetry of Emily Dickinson.

APPENDIX A

CHRONOLOGICAL LIST OF POEMS AND FRAGMENTS
USED IN *RECONSTRUCTIONS*

The number preceding each poem or fragment refers to their chronological order as listed in *The Complete Poems of Emily Dickinson*. Ellipses indicate the omission of text between fragments of a poem. Bracketed fragments do not appear in the composition but are either mentioned in the essay or are necessary for understanding the context of other fragments.

- 101 Will there really be a "Morning"?
Is there such a thing as "Day"?
Could I see it from the mountains
If I were as tall as they?
...
Oh some Wise Man from the skies!
Please to tell a little Pilgrim
Where the place called "Morning" lies!
- 188 Make me a picture of the sun —
So I can hang it in my room —
And make believe I'm getting warm
When others call it "Day"!
- 232 The Morning — fluttered — staggered —
Felt feebly — for Her Crown —
- 246 Forever at His side to walk —
...
Forever of His fate to taste —
- 255 To die — takes just a little while —
They say it doesn't hurt —
It's only fainter — by degrees —
And then — it's out of sight —
- 304 The Day came slow — till Five o'clock —
Then sprang before the Hills
- 344 'Twas the old — road — through pain —
That unfrequented —one —
With many a turn — and thorn —
That stops — at Heaven —
- 471 Slow — Night — that must be watched away —
As Grains upon a shore —
Too imperceptible to note —
Till it be night — no more —

510 When everything that ticked — has stopped —
 And Space stares all around —
 Or Grisly frosts — first Autumn morns,

 584 It ceased to hurt me, though so slow
 I could not feel the Anguish go —
 But only knew by looking back —
 The something — had benumbed the Track —

 598 Then Sunrise kissed my Chrysalis —
 And I stood up — and lived —

 650 [Pain — has an Element of Blank —]
 It cannot recollect
 When it begun —
 ...
 It has no Future — but itself —
 Its Infinite contain
 Its Past — enlightened to perceive
 New Periods — of Pain.

 654 A long — long Sleep — A famous — Sleep —
 That makes no show for Morn —

 692 The Sun kept setting — setting — still
 [No Hue of Afternoon —]
 ...
 The Dusk kept dropping — dropping — still
 ...
 My Feet kept drowsing — drowsing — still
 ...
 'Tis Dying — I am doing — but
 I'm not afraid to know —

 898 How happy I was if I could forget
 To remember how sad I am

 924 Love
 ...
 More previous — than Life —

 967 Pain — expands the Time —
 Ages coil within
 The minute Circumference
 Of a single Brain —
 ...
 Pain contracts — the Time —

- 1100 We waited while She passed —
[It was a narrow time —
Too jostled were Our Souls to speak]
At length the notice came.
- 1125 Oh Sumptuous moment
Slower go
That I may gloat on thee —
'Twill never be the same to starve
Now I abundance see —
- 1297 Go slow, my soul, to feed thyself
Upon his rare approach —
Go rapid, lest Competing Death
Prevail upon the Coach —
Go timid, should his final eye
Determine thee amiss —
Go boldly — for thou paid'st his price
Redemption — for a Kiss —
- 1335 Let me not mar that perfect Dream
By an Auroral stain
But so adjust my daily Night
That it will come again.
- 1569 The Clock strikes one that just struck two —
Some schism in the Sum —
A Vagabond for Genesis
Has wrecked the Pendulum —

APPENDIX B

CATEGORICAL LISTING OF POEMS AND FRAGMENTS
USED IN *RECONSTRUCTIONS*

The following is a list of the poems and fragments used in *Reconstructions*. In the list below, each text is given a category letter indicating the subject of the text. The number following the category letter indicates the order in which the texts first appear in the composition.

Category A: Contentment, fulfillment, love

- A1 Love...More previous — than Life —
- A2 O Sumptuous moment
Slower go
That I may gloat on thee
- AB How happy I was if I could forget
To remember how sad I am¹¹

Category B: Pain

- B1 Pain — expands the Time —
It cannot recollect
When it begun —
- B2 Pain contracts — the Time —
It has no future — but itself —
Its Infinite contain its Past — enlightened to perceive
New Periods — of Pain
- B3 It ceased to hurt me, though so slow
I could not feel the anguish go —
But only knew by looking back —
The something — had benumbed the Track —
- BA *Am I sad —
how —
remember to forget —
could I —
if —
was I happy —*¹²

¹¹The text referenced by "AB" is the only text which was simultaneously interpreted in two different categories. Therefore, no numerical reference is provided.

¹²The text referenced by "BA" is a retrograde presentation of the text referenced by "AB." The use of italics indicates that this is not a poem written by Emily Dickinson.

Category C: Clock time

- C1 The Clock strikes one that just struck two
Some Schism in the Sum —
A vagabond for Genesis
Has wrecked the Pendulum —
- C2 The Day came slow — till five o'clock —
Then sprang
- C3 When everything that ticked — has stopped —
And Space stares all around —
Or Grisly frosts — first Autumn morns
- C4 Forever at His side to walk —
Forever of His fate to taste —

Category D: Time of day

- D1 Will there really be a "Morning"?
Is there such a thing as "Day"?
Could I see it from the mountains
If I were as tall as they?
...
Oh some Wise Man from the skies!
Please to tell a little Pilgrim
Where the place called Morning lies!
- D2 The Morning — fluttered — staggered —
felt feebly — for Her Crown —
Then Sunrise kissed my Chrysalis —
And I stood up — and lived —
- D3 Make me a picture of the sun —
So I can hang it in my room —
And make believe I'm getting warm
when others call it "Day"!
- D4 Let me not mar that perfect Dream
By an Auroral stain
But so adjust my daily Night
That it will come again.
- D5 Slow — Night — that must be watched away —
As Grains upon a shore —
Too imperceptible to note —
Till it be night — no more —

Category E: Aging and death

- E1 'Twas the old — road — through pain —
 That unfrequented — one —
 With many a turn — and thorn —
 That stops — at Heaven —
- E2 To die — takes just a little while —
 They say it doesn't hurt —
 It's only fainter — by degrees —
 And then — it's out of sight
- E3 The Sun kept setting — setting — still
 No Hue of Afternoon —
 ...
 The dusk kept dropping — dropping still
 ...
 My Feet kept drowsing — drowsing still
 ...
 'Tis Dying — I am doing — but
 I'm not afraid to know —
- E4 Go slow, my soul, to feed thyself
 Upon his rare approach —
 Go rapid, lest Competing Death
 Prevail upon the Coach —
 Go timid, should his final eye
 Determine thee amiss —
 Go boldly — for thou paid'st his price
 Redemption — for a Kiss
- E5 We waited while She passed —
 It was a narrow time —
 Too jostled were Our Souls to speak
 At length the notice came.
- E6 A long — long — Sleep — A famous — Sleep —
 That makes no show for Morn —

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RECONSTRUCTIONS
***Nine Movements for Soprano,
Chorus, and Wind Ensemble***

Steven L. Makela

Instrumentation

Piccolo 1-3	Dramatic Soprano
Flutes 1-5	Chorus (SSAATTBB)
Oboe 1-2	
English Horn	Harp
Bassoon 1-2	Piano
Contra-Bassoon	Percussion:
Eb Clarinet	Timpani
Bb Clarinet 1-3	Snare Drum
Bb Bass Clarinet	Bass Drum
Alto Saxophones 1-2	Roto-Toms
Tenor Saxophone	Suspended Cymbals
Baritone Saxophone	(small)
Bb Trumpets 1-4	(large)
Horns in F 1-4	Gong
Trombones 1-2	Crotales
Bass Trombone	Chimes
Euphonium	Xylophone
Tuba	Marimba
	Vibraphone

I.

Steven L. Makela

5. = 54

5 \bullet = 54

10

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Ob. 1

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Hrn. 1

Hrn. 2

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

(Sno) →

Pno.

→

ff

Temp.

B.D.

Chimes

Xyl.

Mar.
Vib.

(Ped.) →

Harp

A²

A^b

5

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Ob. 1

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Hrn. 1

Hrn. 2

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Pno.

Temp.

B.D.

Chimes

Xyl.

Mar.
Vib.

Harp

pp

p

p

ff

p

mf

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with treble and bass clefs. It includes multiple staves for various instruments, including Piccolo, Flutes (Fl. 1-5), Oboe (Ob.), Bassoons (Bsn. 1-2), Clarinets (Cl. 1-3), Horns (Hn. 1-2), Strings (Sop., S. 1-2, A. 1-2, T. 1-2, B. 1-2), Piano (Pno.), Timpani (Timp.), Bass Drum (B.D.), Chimes, Xyl., Mar. Vib., and Harp. The score is divided into measures, and includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and crescendo/decrescendo hairpins. The notation is complex, with many notes, rests, and articulation marks.

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Ob. 1

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Hrn. 1

Hrn. 2

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Pno.

Timp.

B.D.

Chimes

Xyl.

Mar.
Vib.

Harp

3

5

3

3

3

5

3

3

mf

Love

Love

Love

Love

mf

mf

30

Picc. 1

Picc. 2

Picc. 3

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Ob. 1

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Hrn. 1

Hrn. 2

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Pno.

Timp.

B.D.

Chimes

Xyl.

Mar.
Vib.

Harp

mp Could I see it from the Moun - - - tains

p A vag - a - bond for Gen - e - sis A vag-a-bond for

p A vag - a - bond for Gen - e - sis A vag-a-bond for Gen - e - sis

p A vag - a - bond for Gen - e - sis A vag-a-bond for Gen - e - sis A vag-a-bondfor

p A vag - a - bond for Gen - e - sis A vag-a-bond for Gen - e - sis A vag-a-bond for Gen - e - sis

p The Clock strikes one that just struck two The Clock strikes

strikes one that just struck two The Clock strikes one

p The Clock strikes one that just

p The Clock strikes one that just

[illegible]

50

Picc. 1
Picc. 2
Picc. 3
Fl. 1
Fl. 2
Fl. 3
Fl. 4
Fl. 5
Ob. 1
Bsn. 1
Bsn. 2
C. Bsn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Hrn. 1
Hrn. 2
Sop.
S. 1
S. 2
A. 1
A. 2
T. 1
T. 2
B. 1
B. 2
Pno.
Timp.
B.D.
Chimes
Xyl.
Mar. Vib.
Harp

II.

[illegible]

5

FL 1

FL 2

FL 3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

Tpt. 1-2

Tpt. 3-4

Hrns. 1-3

Hrns. 2-4

Tbns. 1-2

B. Tbn.

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

[N]

T. 2

R. 1

R. 2

[N]

Sus. Cym.

B. D.

R.T.

Chimes

Xyl.

Vib.

Mbr.

p

mf

f

Ped.

FL 1

FL 2

FL 3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

Tpt. 1-2

Tpt. 3-4

Hrns. 1-3

Hrns. 2-4

Tbns. 1-2

B. Tbn.

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Sus. Cym.

B. D.

R.T.

Chimes

Xyl.

Vib.

Mbr.

p

Oh

p

The

p

The

p

The

p

The

p

The

p

The

mf

(Ped.)

mf

p

Ped.

p

[illegible]

30

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

Tpt. 1-2

Tpt. 3-4

Hrns. 1-3

Hrns. 2-4

Tbns. 1-2

B. Tbn.

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Sax. Cym.

B. D.

R.T.

Chimes

Xyl.

Vib.

Misc.

Slow - - - - - er go that 1

slow till five

slow till five

slow till five

slow till five

slow till five

slow till five

f Ped.

Ped.

Ped.

Ped.

5

5

45

Fl. 1

ff 7 *tr* (*♯* *♯*)

Fl. 2

ff 7 *tr* (*♯* *♯*)

Fl. 3

ff 7 *tr* (*♯* *♯*)

Ob. 1

mf

Ob. 2

mf

E.H.

mf

Bsn. 1

mf

Bsn. 2

mf

C. Bsn.

mf

E♭ Cl.

ff *tr* (*♭* *♯*)

B♭ Cl. 1

ff *tr* (*♭* *♯*)

B♭ Cl. 2

ff *tr* (*♭* *♯*)

B♭ Cl. 3

ff *tr* (*♭* *♯*)

B♭ B. Cl.

ff *tr* (*♭* *♯*)

A. Sax 1

ff *tr* (*♭* *♯*)

A. Sax 2

ff *tr* (*♭* *♯*)

T. Sax

ff *tr* (*♭* *♯*)

Tpt. 1-2

f *mp* *f* *mp* *f*

Tpt. 3-4

f *mp* *f* *mp* *f*

Hns. 1-3

f *mp* *f* *mp* *f*

Hns. 2-4

f *mp* *f* *mp* *f*

Tbns. 1-2

mp *f* *mp* *f* *mp*

B. Tbn.

mp *f* *mp* *f* *mp*

Sop.

S. 1

time It can - not rec - ol - lect When it be - gun Pain

S. 2

time It can - not rec - ol - lect When it be - gun Pain

A. 1

time It can - not rec - ol - lect When it be - gun It can - not Pain

A. 2

time It can - not rec - ol - lect When it be - gun It can - not Pain

T. 1

time It can - not rec - ol - lect When it be - gun It can - not Pain

T. 2

time It can - not rec - ol - lect When it be - gun It can - not Pain

B. 1

time It can - not rec - ol - lect When it be - gun It can - not rec - ol - lect Pain

B. 2

time It can - not rec - ol - lect When it be - gun It can - not rec - ol - lect Pain

Sax. Cym.

B. D.

ff

R.T.

ff *mf* *ff*

Chimes

f *ff* 3 Ped. →

Xyl.

Vib.

Mbr.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

Tpt. 1-2

Tpt. 3-4

Hns. 1-3

Hns. 2-4

Tbns. 1-2

B. Tbn.

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Sax. Cym.

B. D.

R.T.

Chimes

Xyl.

Vib.

Mbr.

It can - not rec - ol - lect When it be - gun Pain

It can - not rec - ol - lect When it be - gun Pain

It can-not rec - ol - lect When it be - gun It can-not rec - ol - lect When it be - gun Pain

It can-not rec - ol - lect When it be - gun It can-not rec - ol - lect When it be - gun Pain

It can not rec - ol - lect When it be - gun When it be - gun Pain

It can not rec - ol - lect When it be - gun It can - not rec - ol - lect Pain

can - not rec - ol - lect When it be - gun It can - not rec - ol - lect Pain

ff

f

[illegible]

60

FL 1

FL 2

FL 3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

Tpt. 1-2

Tpt. 3-4

Hns. 1-3

Hns. 2-4

Thns. 1-2

B. Thn.

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Sus. Cym.

B. D.

R.T.

Chimes

Xyl.

Vib.

Mar.

III.

[illegible]

10

Fl. 1

Fl. 2

Fl. 3

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tbn. 1

Euph. 1

Euph. 2

Tuba 2

Tuba 2

Sop.

S. 1

S. 2

A.

T.

B.

Four voices whisper slowly.
Enter randomly after conductor's cue.
Proceed to next event when cued.

So I can hang it in my

It has no future - but itself -

Its Infinite contain its Past -

It has no future - but itself -

Its Infinite contain its Past -

It has no future - but itself -

Its Infinite contain its Past -

It has no future - but itself -

Its Infinite contain its Past -

Fl. 1
 Fl. 2
 Fl. 3
 Eb. Cl.
 Bb Cl. 1
 Bb Cl. 2
 Bb Cl. 3
 Bb B. Cl.
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax.
 Tbn. 1
 Euph. 1
 Euph. 2
 Tuba 2
 Tuba 2
 Sop.
 S. 1
 S. 2
 A.
 T.
 B.

Musical score for page 37, featuring woodwinds, brass, and vocal parts. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include "stagger breathing" for the flutes, "mf" (mezzo-forte) for the saxophones and soprano, and "pp" (pianissimo) for the woodwinds. The soprano part includes the lyrics "room" and "And make be - lieve".

[illegible]

15

Fl. 1

Fl. 2

Fl. 3

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax.

Tbn. 1

Euph. 1

Euph. 2

Tuba 2

Tuba 2

Sop.

S. 1

S. 2

A.

T.

B.

Fl. 1

Fl. 2

Fl. 3

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax.

Tbn. 1

Euph. 1

Euph. 2

Tuba 2

Tuba 2

Sop.

S. 1

S. 2

A.

T.

B.

3

3

3

n

a - gain

IV.

Flute 1

Flute 2

Flute 3

Oboes 1 & 2

Bassoons 1 & 2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

B♭ Trumpets 1-2

B♭ Trumpets 3-4

Horns 1-3

Horns 2-4

Trombones 1-2

Trombone 3
Bass Trombone

Euphonium

Taba

Soprano

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Piano

Timpani

Bass Drum

Roto-Toms

Chimes

Xylophone

Marimba

Harp

ff

pp

p

mf

n

sh

sss

low

Pain

ex-pandthe time

Plunger

Ped.

FL 1

FL 2

FL 3

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Tpt. 1-2

Tpt. 3-4

Hrn. 1-3

Hrn. 2-4

Tbns. 1-2

Tbn. 3
B. Tbn.

Euph.

Tuba

Sop.

Pain ex - pands the time

S. 1

S. 2

A. 1

A. 2

T. 1

p *mp* *p* *p* = 52

n - - - igh - - - t that must be watched a - way

T. 2

p *mp* *p*

n - - - igh - - - t that must be watched a - way

B. 1

p *mp* *p*

n - - - igh - - - t that must be watched a - way

B. 2

p *mp* *p*

n - - - igh - - - t that must be watched a - way

Pno.

Timp.

pp *mp*

B.D.

R.T.

Chimes

Xyl.

Mar.

Harp

FL 1

FL 2

FL 3

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Tpt. 1-2

Tpt. 3-4

Hrn. 1-3

Hrn. 2-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tuba

Sop.

Ag - es coil with - in

mp *f*

the mi - nutecir-cum - fer-ence

ff

S. 1

p *mf* n

sh - - - sh - - - sh

S. 2

p *mf* n

sh - - - sh - - - sh

A. 1

p *mf* n

sss - - - sss - - - sss

A. 2

p *mf* n

sss - - - sss - - - sss

T. 1

mp

low

T. 2

mp

low

B. 1

mp

low

B. 2

mp

low

Pno.

ff

2nd

Timp.

B.D.

R.T.

Chimes

p

Ped.

Xyl.

Mar.

Harp

[illegible]

FL 1 $\frac{2}{4}$ $\frac{5}{4}$

FL 2

FL 3

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Tpt. 1-2 $\bullet = 80$ *ff*

Tpt. 3-4 *ff*

Hrn. 1-3 *ff*

Hrn. 2-4 *ff*

Tbns. 1-2 *mf* *ff* *mf*

Tbn. 3 B. Tbn. *mf* *ff* *mf*

Euph. *ff*

Tuba *ff*

Sop. $\frac{2}{4}$ $\frac{3}{4}$ *ff*

S. 1 *ff* Pain ex - pands the time

S. 2 *ff* Pain ex - pands the time

A. 1 *ff* Pain ex - pands the time

A. 2 *ff* Pain ex - pands the time

T. 1 $(\bullet = 52)$ to note *mp* Till it be Night

T. 2 to note *mp* Till it be Night

B. 1 to note *mp* Till it be Night

B. 2 to note *mp* Till it be Night

Pno. *ff* $\frac{3}{4}$ *ff* $\frac{3}{4}$

Timp.

B.D.

R.T.

Chimes *ff* Ped. $\frac{3}{4}$ *ff* Ped. $\frac{3}{4}$

Xyl.

Mar.

Harp

10

Fl. 1

Fl. 2

Fl. 3

Ob. 1 & 2

Bsn. 1 & 2

Eb. Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb B. Cl.

Tpt. 1-2

Tpt. 3-4

Hrn. 1-3

Hrn. 2-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tuba

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Pno.

Timp.

B.D.

R.T.

Chimes

Xyl.

Mar.

Harp

The clockstrikes one that just struck two

someSchi-sm in the Sum

Pain

ex - pands the time

Pain

ex - pands the time

Pain

ex - pands the time

Pain

ex - pands the time

no more

no more

no more

no more

(Ped.)

• = 80

Fl. 1

Fl. 2

Fl. 3

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Tpt. 1-2

Tpt. 3-4

Hrns. 1-3

Hrns. 2-4

Trsns. 1-2

Tbn. 3
B. Tbn.

Euph.

Tuba

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Pno.

Timp.

B.D.

R.T.

Chimes

Xyl.

Mar.

Harp

Each individual flutist begins descent at some point after beat two, arriving at the tremolo after the downbeat of the next measure.

Each individual clarinetist begins descent at some point after beat two, arriving at the tremolo after the downbeat of the next measure.

lum

25

30

Fl. 1

Fl. 2

Fl. 3

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Tpt. 1-2

Tpt. 3-4

Hrn. 1-3

Hrn. 2-4

Tbns. 1-2

Tbn. 3
B. Tbn.

Euph.

Tuba

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Pno.

Timp.

B.D.

R.T.

Chimes

Xyl.

Mar.

Harp

1 was if 1 if 1 could for get to re - mem re - mem

FL 1 $\frac{3}{8}$ $\text{♩} = 80$ $\frac{4}{4}$

FL 2

FL 3

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Tpt. 1-2

Tpt. 3-4

Hrn. 1-3

Hrn. 2-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tuba

Sop. $\frac{3}{8}$ $\text{♩} = 80$ $\frac{4}{4}$
re - mem - ber how sad I am *pp*

S. 1

S. 2

A. 1

A. 2

T. 1 *p* hap - - - py *pp* hap - py *ppp* hap - py

T. 2 *p* hap - - - py *pp* hap - py *ppp* hap - py

B. 1 *p* hap - - - py *pp* hap - py *ppp* hap - py

B. 2 *p* hap - - - py *pp* hap - py *ppp* hap - py

Pno.

Timp.

B.D.

R.T.

Chimes

Xyl.

Mus.

Harp *pp* *ppp*

Score for measures 10-13, featuring various instruments and vocal parts.

Instrumental Parts:

- Picc.** (Piccolo): *decres.* (decreasing), *p* (piano).
- Fl. 1, 2, 3** (Flutes): *decres.* (decreasing), *p* (piano).
- Ob. 1, 2** (Oboes): *decres.* (decreasing).
- E.H.** (English Horn): *decres.* (decreasing).
- Bsn. 1, 2** (Bassoons): *decres.* (decreasing).
- C. Bsn.** (Contrabassoon): *decres.* (decreasing).
- E♭ Cl. 1, 2, 3** (E♭ Clarinets): *decres.* (decreasing), *p* (piano).
- B♭ Cl. 1, 2, 3** (B♭ Clarinets): *decres.* (decreasing), *p* (piano).
- B♭ B. Cl.** (B♭ Bass Clarinet): *decres.* (decreasing), *p* (piano).
- A. Sax 1, 2** (Alto Saxophones): *decres.* (decreasing), *p* (piano).
- T. Sax** (Tenor Saxophone): *decres.* (decreasing), *p* (piano).
- B. Sax** (Baritone Saxophone): *decres.* (decreasing), *p* (piano).
- Tpt. 1-2, 3-4** (Trumpets): *f* (forte), *decres.* (decreasing), *p* (piano).
- Hrn. 1-3, 2-4** (Horns): *decres.* (decreasing), *p* (piano).
- Thsn. 1-2** (Tenor Trombones): *f* (forte), *decres.* (decreasing), *p* (piano).
- B. Tbn.** (Baritone Trombone): *f* (forte), *decres.* (decreasing), *p* (piano).
- Euph.** (Euphonium): *f* (forte), *decres.* (decreasing), *p* (piano).
- Tuba**: *f* (forte), *decres.* (decreasing), *p* (piano).
- Sop.** (Soprano): *f* (forte), *decres.* (decreasing), *p* (piano).
- S.** (Soprano): *f* (forte), *decres.* (decreasing), *p* (piano).
- A.** (Alto): *f* (forte), *decres.* (decreasing), *p* (piano).
- T.** (Tenor): *f* (forte), *decres.* (decreasing), *p* (piano).
- B.** (Bass): *f* (forte), *decres.* (decreasing), *p* (piano).
- Pno.** (Piano): *f* (forte), *decres.* (decreasing), *p* (piano).
- Tim.** (Timpani): *f* (forte), *decres.* (decreasing), *p* (piano).
- SD/BD** (Snare Drum/Bass Drum): *f* (forte), *decres.* (decreasing), *p* (piano).
- R.T.** (Rhythm Tom): *f* (forte), *decres.* (decreasing), *p* (piano).
- Xyl.** (Xylophone): *f* (forte), *decres.* (decreasing), *p* (piano).
- Vib.** (Vibraphone): *f* (forte), *decres.* (decreasing), *p* (piano).
- Mar.** (Maracas): *f* (forte), *decres.* (decreasing), *p* (piano).

Vocal Parts:

- S.** (Soprano): *f* (forte), *decres.* (decreasing), *p* (piano).
- A.** (Alto): *f* (forte), *decres.* (decreasing), *p* (piano).
- T.** (Tenor): *f* (forte), *decres.* (decreasing), *p* (piano).
- B.** (Bass): *f* (forte), *decres.* (decreasing), *p* (piano).

Lyrics:

ex - pands [a] [n]

15

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

Eup. Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1-2

Tpt. 3-4

Hns. 1-3

Hns. 2-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Sop.

S.

A.

T.

B.

Pno.

Timp.

SD/BD

R.T.

Xyl.

Vib.

Mar.

mf

p

f

sf

It ceased to hurt me though so slow I could not feel the anguish

20

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Fl. 3 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

E.H. *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

C. Bsn. *p* *mf*

E♭ Cl. *p* *mf*

B♭ Cl. 1 *p* *mf*

B♭ Cl. 2 *p* *mf*

B♭ Cl. 3 *p* *mf*

B♭ B. Cl. *p* *mf*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1-2 *f*

Tpt. 3-4 *f*

Hrn. 1-3 *p* *ff*

Hrn. 2-4 *p* *ff*

Thsn. 1-2 *p*

B. Tbn. *p*

Euph. *p*

Tuba *p*

Sop. *ff* *go*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Pno. *ff*

Timp. *ff*

SD/BD

R.T.

Xyl.

Vib.

Mar.

4

30

3

3

4

4

3

4

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1-2

Tpt. 3-4

Hrn. 1-3

Hrn. 2-4

Trsn. 1-2

B. Trsn.

Euph.

Tuba

Sop.

S.

A.

T.

B.

Pno.

Timp.

SD/BD

R.T.

Xyl.

Vib.

Mar.

but on - ly knew by look - ing

VI.

6/4 = 52

Piccolo

5/4 *pp*

4/4

5/4

Oboe 1

Oboe 2

English Horn

Bassoon 1

E♭ Clarinet

Soprano

6/4 = 52

5/4

4/4

5/4

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Piano

pp

3

Crotales

pp

Harp

pp

B♭

10

5/4

6/4

Picc.

Ob. 1

Ob. 2

E.H.

Bsn. 1

E♭. Cl.

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Pno.

Crot.

Harp

mo - - - ment

Slow - - - er

go

Oh Sump - - - tu - - - -

Oh Sump - - - tu - - - -

Oh Sump - - - tu - - - -

Oh Sump - - - tu - - - -

3

3

3

6/4 4/4 15 3/4

Picc.

Ob. 1

Ob. 2

E.H.

Bsn. 1

E♭. Cl.

Sop.

Slow - - - er go that I may gloat on

S. 1

ous

Oh

S. 2

ous

Oh

A. 1

ous

Oh

A. 2

ous

Oh

T. 1

Slow Night

T. 2

Slow Night

B. 1

Slow Night

B. 2

Slow Night

Pno.

Crot.

Harp

3/4 4/4 5/4

Picc.

Ob. 1

Ob. 2

E.H.

Bsn. 1

E♭. Cl.

Sop.

thee

'Twill nev - er be the same to

S. 1

Sump - - - tu - - - - ous

S. 2

Sump - - - tu - - - - ous

A. 1

Sump - - - tu - - - - ous

A. 2

Sump - - - tu - - - - ous

T. 1

that must be watched a - way

T. 2

that must be watched a - way

B. 1

that must be watched a - way

B. 2

that must be watched a - way

Pno.

Crot.

Harp

5/4 20 3/4 4/4

Picc.

Ob. 1

Ob. 2

E.H.

Bsn. 1

E♭. Cl.

Sop. *mp* starve *p* Now I a - bun - - - dance *pp* see

S. 1

S. 2

A. 1

A. 2

T. 1 *pp* as *pp* Grains up - on a shore

T. 2 *pp* as Grains up - on a shore

B. 1 *pp* as Grains up - on a shore

B. 2 *pp* as Grains up - on a shore

Pno.

Crot.

Harp

[illegible]

Picc. *pp*

Ob. 1 *pp*

Ob. 2 *pp*

E.H. *pp*

Bsn. 1 *pp*

E♭. Cl.

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Pno.

Crot.

Harp *pp*

VII.

3

4

$\text{♩} = 60$

VII.

The musical score is for a section titled "VII." in 3/4 time, with a tempo of 60 beats per minute. The score is divided into four measures. The first measure contains a few notes in the C. Bassoon and B. Sax staves. The second measure is mostly empty. The third measure is mostly empty. The fourth measure contains a few notes in the Bb Bass Clarinet, Bb Trumpet 1, Bb Trumpet 2, Bb Trumpet 3, Bb Trumpet 4, Horns 1-3, Horns 2-4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Soprano, Alto 1, Alto 2, Tenor, Bass 1, Bass 2, Piano, Timpani, Cymbals Gong, Bass Drum, Roto-Toms, Chimes, Xylophone, and Marimba staves. The notes are mostly whole and half notes, with some eighth notes. The dynamics are mostly p (piano).

5

Picc. 1-3

Fl. 1-3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrns. 1-3

Hrns. 2-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Sup.

S.

A. 1

A. 2

T.

B. 1

B. 2

Pns.

Timp.

Cym.
Gong

B.D.

R.T.

Chimes

Xyl.

Mar.

p
Pain ex - - - pands the time Pain

old road through pain That un - - - - fre - - - - - quent - ed one with

old road through pain That un - - - - fre - - - - - quent - ed one with

10

24

Picc. 1-3

Fl. 1-3

Oboe 1

Oboe 2

E.H.

Bassoon 1

Bassoon 2

C. Bass

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

A. Sax 1

A. Sax 2

T. Sax

B. Sax

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

B♭ Trumpet 4

Hrns. 1-3

Hrns. 2-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Soprano

Soprano

A. 1

A. 2

T.

B. 1

B. 2

Pans.

Temp.

Cym.
Gong

B.D.

R.T.

Chimes

Xyl.

Mar.

ex - pands the time

It can - not re - - col - lect When it be - -

ma - ny a turn and thorn that stops

ma - ny a turn and thorn that stops

2/4 3/4 15

Picc. 1-3
Fl. 1-5
Ob. 1
Ob. 2
E.H.
Bsn. 1
Bsn. 2
C. Bsn.
Eb. Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bb B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Bb Tpc. 1
Bb Tpc. 2
Bb Tpc. 3
Bb Tpc. 4
Hrns. 1-3
Hrns. 2-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
Sop.
S.
A. 1
A. 2
T.
B. 1
B. 2
Pon.
Timp.
Cm. Gong
B.D.
R.T.
Chimes
Xyl.
Mar.

mp
gun
Pain
ex - pands the time
Tw'as the old road through pain that un - fre - quent - ed
Tw'as the old road through pain that un - fre - quent - ed

20

Picc. 1-3

Fl. 1-3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrn. 1-3

Hrn. 2-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Sup.

S.

A. 1

A. 2

T.

B. 1

B. 2

Pns.

Temp.

Cym.
Gong

B.D.

R.T.

Chimes

Xyl.

Mar.

Pain ex - pands the time It can - not

one with ma - ny a turn and thorn that stops

one with ma - ny a turn and thorn that stops

Picc. 1-3
 Fl. 1-5
 Ob. 1
 Ob. 2
 E.H.
 Bas. 1
 Bas. 2
 C. Bas.
 Eb. Cl.
 Bb Cl. 1
 Bb Cl. 2
 Bb Cl. 3
 Bb B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Bb Tpc. 1
 Bb Tpc. 2
 Bb Tpc. 3
 Bb Tpc. 4
 Hns. 1-3
 Hns. 2-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 Sop.
 S.
 A. 1
 A. 2
 T.
 B. 1
 B. 2
 Pno.
 Timp.
 Cym.
 Gong
 B.D.
 R.T.
 Chimes
 Xyl.
 Mar.

25

Picc. 1-3

Fl. 1-3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrns. 1-3

Hrns. 2-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Sop.

S.

A. 1

A. 2

T.

B. 1

B. 2

Pns.

Temp.

Cym.
Gong

B.D.

R.T.

Chimes

Xyl.

Mar.

ex - pands the time

Pain ex - pands the time

that un - - - fre - - - quent - - - ed one

with

ma - - - ny a turn

that un - - - fre - - - quent - - - ed one

with

ma - - - ny a turn

un - - - fre - quent - ed one

with

ma - ny a turn and thorn that

un - - - fre - quent - ed one

with

ma - ny a turn and thorn that

Picc. 1-3
 Fl. 1-5
 Ob. 1
 Ob. 2
 E.H.
 Bsn. 1
 Bsn. 2
 C. Bsn.
 Eb. Cl.
 Bb Cl. 1
 Bb Cl. 2
 Bb Cl. 3
 Bb B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Bb Tpt. 1
 Bb Tpt. 2
 Bb Tpt. 3
 Bb Tpt. 4
 Hrn. 1-3
 Hrn. 2-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 Sop.
 S.
 A. 1
 A. 2
 T.
 B. 1
 B. 2
 Pno.
 Timp.
 Cym. Gong
 B.D.
 R.T.
 Chimes
 Xyl.
 Mar.

Picc. 1-3

Fl. 1-3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

Ed. Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb Tpt. 4

Hrns. 1-3

Hrns. 2-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Sop.

S.

A. 1

A. 2

T.

B. 1

B. 2

Pns.

Timp.

Cym.
Gong

B.D.

R.T.

Chimes

Xyl.

Mar.

Pain ex - - - pands the time Pain ex - - pands the

through pain that un - - - fre - - - quent - - - ed one with ma - - -

through pain that un - - - fre - - - quent - - - ed one

through pain that un - - - fre - - - quent - - - ed one

pain that un - - - fre - - - quent - - - ed one

with ma - ny a turn and

4

40

12

♩. = 156

Picc. 1-3

Fl. 1-3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

Ed. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrns. 1-3

Hrns. 2-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Sop.

S.

A. 1

A. 2

T.

B. 1

B. 2

Pns.

Timp.

Cym.
Gong

B.D.

R.T.

Chimes

Xyl.

Mar.

time

It can - not re - - col - lect

my a turn and thorn that stops at

ma - - - ny a turn and thorn at

with ma - - - ny a turn at

thorn that stops at

Heav - en

Heav - en

Heav - en

Heav - en

mp

ff

mp

ff

mp

ff

f

f

4

12

♩. = 156

Picc. 1-3

Fl. 1-3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrns. 1-3

Hrns. 2-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Sup.

S.

A. 1

A. 2

T.

B. 1

B. 2

Pan.

Timp.

Cym.
Gong

B.D.

R.T.

Chimes

Xyl.

Mar.

-81-

12

50

Picc. 1-3

Fl. 1-3

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

Ed. Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Bb B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb Tpt. 4

Hrn. 1-3

Hrn. 2-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Sop.

S.

A. 1

A. 2

T.

B. 1

B. 2

Pan.

Temp.

Cym.
Gong

B.D.

R.T.

Chimes

Xyl.

Mar.

4 $\text{♩} = 80$ 3 4 60 4

Picc. 1-3
Fl. 1-5
Ob. 1
Ob. 2
E.H.
Bsn. 1
Bsn. 2
C. Bsn.
Eb. Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bb B. Cl.
A. Sax 1
A. Sax 2
T. Sax
B. Sax
Bb Tpc. 1
Bb Tpc. 2
Bb Tpc. 3
Bb Tpc. 4
Hrns. 1-3
Hrns. 2-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
Sop.
S.
A. 1
A. 2
T.
B. 1
B. 2
Pno.
Timp.
Cm. Gong
B.D.
R.T.
Chimes
Xyl.
Mar.

Played rapidly by each individual without regard for others.

Picc. 1-3

Fl. 1-5

• = 112 Oboes, English Horn, and Bassoon 1 play together at indicated tempo as cued by Oboe 1.

Ob. 1

Ob. 2

E.H.

Bsn. 1

Bsn. 2

C. Bsn.

Played rapidly by each individual without regard for others.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

Played rapidly by each individual without regard for others.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

• = 96 Trumpets play individually at the indicated tempo.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

• = 120 Horns play individually at the indicated tempo.

Hrn. 1-3

Hrn. 2-4

• = 96 Trombones play individually at the indicated tempo.

Tbn. 1

Tbn. 2

B. Tbn.

• = 84 Euphoniums and tubas play together at the indicated tempo as cued by Euphonium 1.

Euph.

Tuba

Sop.

S.

lum

A. 1

lum

A. 2

lum

T.

lum

B. 1

lum

B. 2

lum

Repeat ad lib.

Pns.

Temp.

Cym.
Gong

B.D.

• = 120

R.T.

Chimes

Xyl.

Mar.

[illegible]

VIII.

[illegible]

[illegible]

2/4 3/4 3/8 3/4 2/4

Bsn. 1

Bsn. 2

C. Bsn.

Bb B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Hrn. 1

Hrn. 3

Hrn. 2

Hrn. 4

Sop.

Coach

Go

tim-id

should his fi - nal

S. 1

S. 2

A. 1

A. 2

T. 1

The Dusk kept Drop - ping The Dusk kept Drop - ping

T. 2

The Dusk kept Drop - ping The Dusk kept Drop - ping

B. 1

The Dusk kept Drop - ping

B. 2

The Dusk kept Drop - ping

Pnos.

(Sda) →

Timp.

30

2/4

Bsn. 1

Bsn. 2

C. Bsn.

Bb B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Pno.

Timp.

price Re - demp - tion for a Kiss

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a piano and vocal ensemble. The score is in 3/4 time and features a key signature of one flat (Bb). The piano part is written for a grand piano (Pno.) and includes a variety of musical notations, including chords, arpeggios, and dynamic markings such as *pp* (pianissimo) and *p* (piano). The vocal parts are written for a soprano (Sop.) and a tenor (T.). The lyrics are: "My feet kept Drows - ing We wait - ed". The score is divided into measures, with a 35-measure mark indicated in the piano part. The tempo is marked as "Ad lib" (Ad libitum).

3/4

Bsn. 1

Bsn. 2

C. Bsn.

Bb B. Cl.

A. Sax 1

A. Sax 2

T. Sax

B. Sax.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Sop.

do - ing But I'm not a - fraid to know

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

At

Pno.

($\frac{3}{4}$) →

Timp.

2

50

Bsn. 1

Bsn. 2

C. Bsn.

Bb B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Hrn. 1

Hrn. 3

Hrn. 2

Hrn. 4

Sop.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Pnos.

Timp.

2

4

freely

pp

Will there real - - - ly be a Morn - - - - - ing

($\frac{5}{4}$) →

($\frac{5}{4}$)

IX.

5 5/4 4/4 5/4

Picc.
Fl. 1

Fl. 2 & 3

Ob.

E.H.

Bass.

C. Bass.

E♭ Cl.
B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Saxen.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hns. 1

Hn. 3

Hn. 2

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tube

Sop.

p
A

5/4 long

4/4 long long

5/4 Sleep

S.

eve-ry-thing

that ticked

When eve-ry-thing

A.

eve-ry-thing

that ticked

When eve-ry-thing

T.

eve-ry-thing

that ticked

When eve-ry-thing

B.

eve-ry-thing

that ticked

When eve-ry-thing

Pno.

3♯ →
U.C. →

Timp.

R.D.

R.T.

Chimes

Harp

10

0

24= 48

4

Picc.
Fl. 1

Fl. 2 & 3

Ob.

E.H.

Bass.

C. Bass.

E♭ Cl.
B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Saxen.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrns. 1

Hrn. 3

Hrn. 2

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tube

Sop.

S.

A.

T.

B.

Pno.

2^{da} →
U.C. →

Timp.

R.D.

R.T.

Chimes

Harp

that ticked has stopped

1. And Space stares
2. Or Grisly frosts
3. first Autumn morns

that ticked has stopped

1. And Space stares
2. Or Grisly frosts
3. first Autumn morns

that ticked has stopped

1. And Space stares
2. Or Grisly frosts
3. first Autumn morns

that ticked has stopped

1. And Space stares
2. Or Grisly frosts
3. first Autumn morns

fa - - - mous

[illegible]

30

Picc.
Fl. 1

Fl. 2 & 3

Ob.

E.H.

Bsns.

C. Bsn.

E♭ Cl.
B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Saxes

T. Sax

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrn. 1

Hrn. 3

Hrn. 2

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Sop.

S.

A.

T.

B.

Pno.

Timp.

B.D.

R.T.

Chimes

Harp

5/4 4/4

Picc.
Fl. 1

Fl. 2 & 3

Ob.

E.H.

Bass

C. Bass

E♭ Cl.
B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Saxen

T. Sax

B. Sax

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrn. 1

Hrn. 3

Hrn. 2

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tube

Sop.

S.

A.

T.

B.

ev - - - - - er

at His side to walk

Pno.

3♯ →

Timp.

R.D.

R.T.

Chimes

Ped. →

Harp

4/4 35 5/4 4/4

Picc.
Fl. 1

Fl. 2 & 3

Ob.

E.H.

Bass.

C. Bass.

E♭ Cl.
B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Saxen.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hns. 1

Hn. 3

Hn. 2

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tube

4/4 5/4 4/4

Sop.

S.

A.

T.

B.

For - - - - - ev - - - - - er

For - - - - - ev - - - - - er of His

Pno.

Timp.

B.D.

R.T.

Chimes

Ped.

Harp

The image shows a page of a musical score, likely for a symphony or opera. The score is written in 5/4 time and includes a rehearsal mark 40. The instruments listed include Piccolo, Flute 1, Flute 2 & 3, Oboe 1 & 2, English Horn, Bassoon, Contrabassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Bb Trumpet 1, Bb Trumpet 2, Bb Trumpet 3, Bb Trumpet 4, Horn 1, Horn 3, Horn 2, Horn 4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Soprano, Soprano, Alto, Tenor, Bass, Piano, Timpani, Bells, Snare Drum, Cymbals, Chimes, and Harp. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *fff*. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in English.

4

Picc.
Fl. 1

Fl. 2 & 3

Ob.

E.H.

Bass.

C. Bsn.

E♭ Cl.
B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Saxen.

T. Sax

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrn. 1

Hrn. 3

Hrn. 2

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tube

Sop.

4

S.

A.

T.

B.

Pno.

Timp.

R.D.

R.T.

Chimes

Harp

Ped. →

of His fate For . . .

ev . . . er at His

at His side

er at His

ff

ff

ff

ff

ff

45

Picc.
Fl. 1

Fl. 2 & 3

Ob.

E.H.

Bass.

C. Bsn.

E♭ Cl.
B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Saxen.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrn. 1

Hrn. 3

Hrn. 2

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tube

Sop.

S.

A.

T.

B.

Pno.

Timp.

R.D.

R.T.

Chimes

Harp

ev - - - - - er

side

For - - - - - ev - - - - - er

side

For - - - - - ev - - - - - er

Ped. →

50

Picc.
Fl. 1

Fl. 2 & 3

Ob.

E.H.

Bass.

C. Bsn.

E♭ Cl.
B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ B. Cl.

A. Saxen.

T. Sax

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Hrn. 1

Hrn. 3

Hrn. 2

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Sop.

S.

A.

T.

B.

Pno.

Timp.

B.D.

R.T.

Chimes

Harp

ev - - - - - er

ev - - - - - er

ev - - - - - er

ev - - - - - er

ev - - - - - er

ev - - - - - er

at His side

For - - - - - ev - - - - - er

For - - - - - ev - - - - - er

For - - - - - ev - - - - - er

For - - - - - ev - - - - - er

For - - - - - ev - - - - - er

For - - - - - ev - - - - - er

34

34

[illegible]